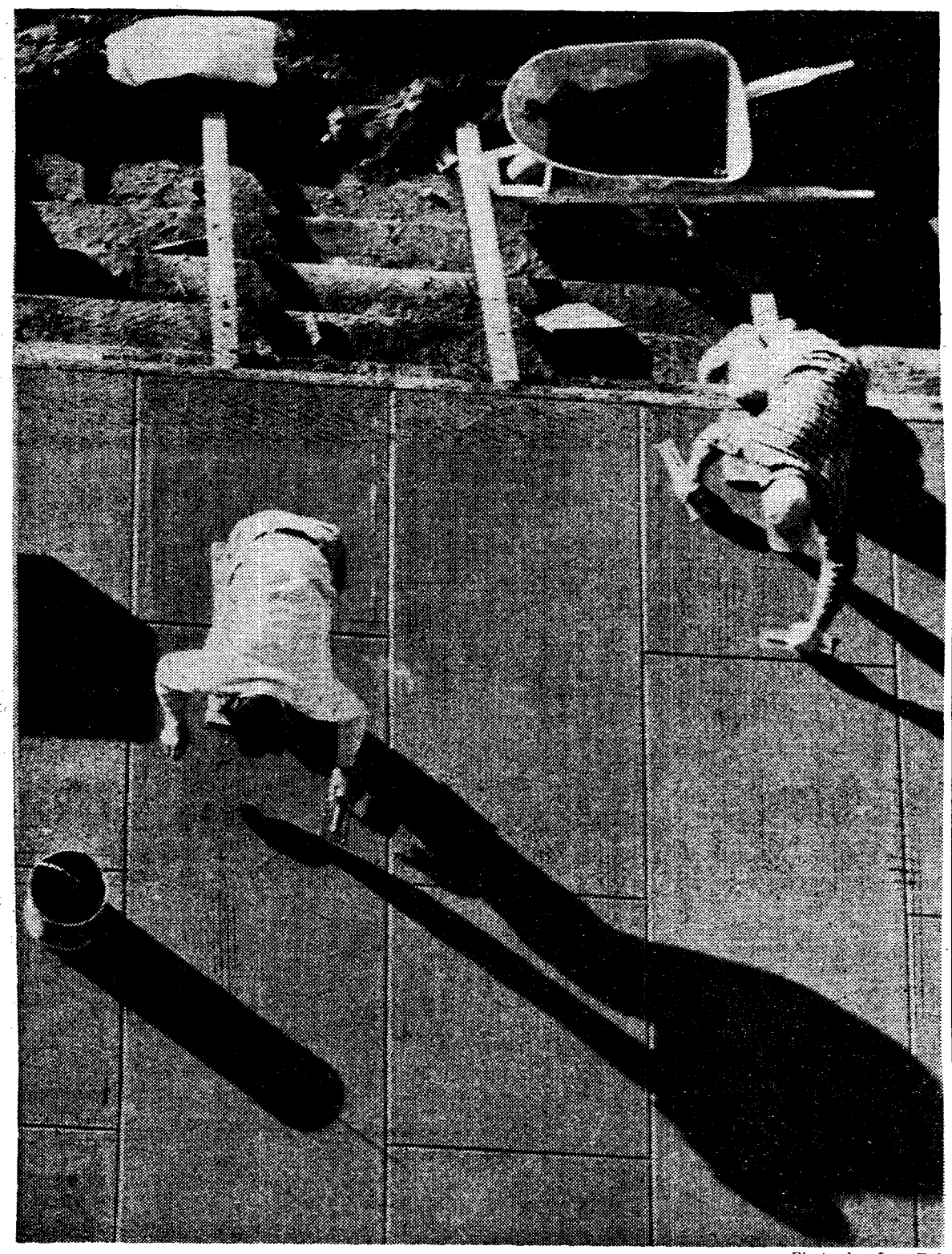
Council funny

# THE UBYSSEY

ha, ha, ha, ha, ha, ha, retch

Vol. XLIV. VANCOUVER, B.C., THURSDAY, NOVEMBER 23, 1961 No. 28

# Arts debate censored



—Photo by Les Pal

**DO-IT-YOURSELF BOMB SHELTER BUILDERS?** No, just workmen taking advantage of the fine weather yesterday to lay some cement. This shot, taken from the roof of the new Fine Arts building, shows one of its surrounding walkways nearing completion. It is expected that the first stage of the new structure will be finished this January.

## Topic "might be unwise"—Cornwall

Student council ruled Monday night that the Arts Undergraduate Society couldn't hold a debate until council approved the topic, after hearing homosexuality was being considered as a topic.

The Arts council subsequently decided not to hold a debate on the subject.

Instead, it decided to sponsor an "intellectual discussion" on homosexuality by four professors.

Council president Alan Cornwall said "adverse publicity" deriving from last year's "chastity debate" had resulted in the withdrawal of money from the University Development Fund.

(The statement was later denied by administration officials.)

Student council passed the motion by a vote of eight to five, with one abstention.

Arts council members speaking in favor of the debate argued it would bring recognition to the Arts society.

### CHEAP METHOD

Other Arts council members, however, said the topic was chosen irresponsibly and was a cheap method to gain publicity.

Student treasurer Malcolm Scott criticized student council for attempting to regulate debate topics.

"Council should not sanction functions which are likely to result in riots or other such disturbances. But it is not this council's role to set itself up as the arbiter of freedom of debate," Scott said.

Speaking for the motion "That the topic for the proposed Arts Undergraduate Society debate be subject to approval of Student Council," Cornwall said:

"It is the responsibility of council to protect the good name of the University and if we do nothing, we are neglecting this responsibility."

Said second vice-president Pat Glenn:

"Student council possesses ultimate constitutional authority over all of its subsidiary organizations and is ultimately responsible for the activities of all subsidiary organizations.

"Minute 34 (the debate minute) was passed in order to ensure student council the opportunity to exercise this authority before the activity in question was likely to take place."

### POINT OF OBSCENITY

Vice-president Eric Ricker said he felt the publicity from such a debate would be detrimental.

"When considering anything that gets to the point of obscenity, council has to consider the implications," he said. "As we are ultimately responsible, it is our duty to consider the question."

Science president Bill Munro said he felt the students were becoming "cowards at the expense of a few narrow-minded citizens.

"I don't think all the publicity this debate would receive would be unfavorable," he said. "I heard many favorable comments from the public on the chastity debate."

### TOPIC DOESN'T MATTER

"It shouldn't matter on a university campus what the topic is in an academic debate," Munro commented.

"I think council should know what's going on in AMS organizations, but I don't think we should tell them what topics they can debate," he added.

Bob Gayton, Commerce president, said "If such a debate is sponsored by an AMS organization, we're responsible. I'm not willing to sit by if it may damage the University, I'd rather see no publicity than bad publicity."

Voting against the motion were Engineering president Terry Guest, Arts president Mike Sharzer, Forestry president Al Sawby, Munro and Scott.

## Scott charges NFCUS with doing nothing

Student treasurer Malcolm Scott Monday charged the local National Federation of Canadian University Students committee with doing nothing but receive correspondence this year.

"I haven't seen any activity from the local committee this term. It's almost time to shut down for Christmas and they haven't done anything," he said. "I wonder what their purpose is."

Education Undergraduate Society president Stan Yee said he had read the NFCUS constitution and "didn't learn a thing."

"I can't see a thing NFCUS does," Yee said. "They have a scholarship program, but nobody knows anything about it. The committee seems to have a very poor publicity program."

Commerce president Bob Gayton said he knew "nothing" about NFCUS.

"The only visible benefit of NFCUS was the student discount cards," Gayton said, "and they seem to have disappeared this year."

## Alarm alarms students

**The fire alarm system in Buchanan was set off accidentally Wednesday and wouldn't stop.**

**According to Fire Chief Gerard Foran the bells could have gone on ringing all year and it wouldn't have made any difference.**

**"Thousands were in the building that didn't pay any attention at all," he said.**

### Two papers leave CUP

## Sheaf returns to the fold

SASKATOON (CUP) — The Sheaf, University of Saskatchewan student newspaper forced to quit the Canadian University Press last week when the U of S student council refused to pay CUP fees, has rejoined the service.

Faced with the resignation of the entire Sheaf staff, council rescinded a previous motion which, in essence, refused to pay the Sheaf's fees to CUP.

A subsequent motion to pay the fees and send two delegates to the December National CUP Conference in Toronto was passed with council president Roy Romanow casting the tie-breaking ballot.

A group of councillors moved for reconsideration of the motion paying the CUP fees, but the action was prevented by council secretary - treasurer Bruce McCulloch and a group of supporters who left the meeting breaking the quorum. The meeting was forced to adjourn.

Sheaf editor - in - chief Lionel Wilson said he disliked using the threat of resignation to achieve an end, but felt the action of the council "was so completely irresponsible and wrong" he had no choice.

* * *

National office of CUP has announced the withdrawal of two member papers from the organization.

The Manifesto, Lakehead College of Arts, Science and Technology at Port Arthur, Ont., went broke after its first issue last year. The paper indicated to CUP last year it was in a sound financial position.

Le Quartier Latin, student paper at University of Montreal withdrew from the service because CUP could not provide news releases in French.

## Beer in Brock Hall

**Student discipline committee is investigating into the matter of alcohol in Brock Hall. Two persons were apprehended in the Mildred Brock room Wednesday night.**

**The committee is also investigating a broken door to the men's washroom on the second floor of the North Brock.**

**Persons desiring to give evidence are directed to the hearing to be held on Nov. 24, 1961, in the Brock common room at 12:30 p.m.**

# THE UBYSSEY

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# Autonomy? Here?

Council Monday night decided, once again, to become a censoring board.

Completely ignoring UBC tradition of student responsibility and initiative, it passed a motion which required the Arts Council to submit for ratification, the topic of a proposed debate before the debate is staged.

The council, acting only on rumours that the debate was to be on homosexuality (a topic since thrown out by the Arts Council itself), passed the motion in the light of some highpowered oratory from several of its "public relations officers."

What these people know about public relations can be written on the back of a five-cent stamp with a shaving brush!

All universities, including this one, have traditionally taken part in and sponsored debates on "controversial topics" and no permanent damage has resulted.

A good case might be that publicity resulting from such debates has been good for the universities involved.

Council was told that money was withdrawn from the university development fund due to the "bad publicity" following last year's chastity debate. A check by The Ubyssey revealed that the statement is pure fiction!

Council was also told a prominent university staff member almost lost her job because of the same debate. More fiction!

The co-ordinator of activities said he would not have allowed the Arts Council to book a room had he known a debate of such nature was going to take place. Where did he receive the authority to act as a one-man censor of student activities?

Within our structure of student government, student council has always received a large amount of trust and autonomy from the University administration. Why then is it loathe to pass this along to its subsidiary organizations?

Is council labouring under the mistaken belief it embodies all the intelligence and ability on the campus?

The university has traditionally been the place of unlimited student activity and one of council's main responsibilities should be the protection of this freedom. To force a group to stop a function on the sheer speculation that it might not be "properly handled," is a gross mismanagement of that responsibility!

The student body is not in danger of losing their autonomy to the university administration. Apparently they are in danger of losing it to student council.

# — Letters to the Editor —

## Over the stile

Editor,
The Ubyssey.

Dear Sir:

I am a frequent visitor to the stacks of the College Library. I maintain that one's visitation into the realms of literature should be encouraged. However, our library (whether aware of it or not) is discouraging admittance to any members of the male, and female, student body who desire to keep their fertility.

When leaving this section of the library, the student must pass through a turnstile which is operated by a usually lazy librarian. Many a time, after having secured my reading material, I have begun to take my leave, and have found myself, in repressed agony, doubled-over across the rather taught iron bar of this turnstile. In search of solace I imploringly turned to the stack librarian (the one in charge of releasing the iron bar). She only smugly grinned at my apparent discomfort and pressed the button. I left the library.

If the machine on the "way in" functions adequately without the assistance of human interference, why cannot the machine on the "way out" perform in the same manner?

Yours truly,
"A WOULD-BE PERPETRATOR OF THE HUMAN RACE."

## Hairy horde

Editor,
The Ubyssey.

Dear Sir:

On mundane Monday, as a sound-car was adventurously advertising the political speakers in Buchanan 106 on Tuesday, graciously giving its suitable subtle message to the campus in particular and particularly the campus, a hairy horde of morbid, mutinous members of that fine faculty (which will remain anonymous) engineered a demonstrably devastating debacle.

The occupants, being Liberally-minded, rabidly refused to give adamant arguments.

We decidedly didn't want the cretinous creature to feel "run-down"; we knew if they ate lunch outdoors Tuesday the fall-out would get them. We beseeched; they besieged. But we still have fond, perhaps futilely fallacious hopes that they will come and be understandably uplifted.

Even they are warmly welcome—besides, it's a peaceful place to have their bananas fed to them.

Yours truly,
MIKE COLEMAN,
Arts II.

## "Illogic rubbish"

Editor,
The Ubyssey.

Dear Sir:

Again, I read with disgust the latest telegram sent out by the members of the Nuclear Disarmament club. I am getting sick and tired of their line of illogic rubbish being presented in your paper. For example, in their telegram, they relate that the youth of all nations have lost respect for the two world leaders. May I ask, since when does the ND Club speak for youth of all nations? They speak for themselves only.

This group would very much like to see the Western Powers destroy their nuclear weapons unilaterally, thus peace would not be long in coming. Very true, the Russians could obliterate us tomorrow, and there would be peace. There is also the problem of those 650 million peace-loving Chinamen, whose population increases faster than we could destroy them in conventional war — 35,000 people a day. I'm afraid the peoples of Laos, Nepal, Manchuria, Northern Vietnam, South Korea, Tibet, and Formosa would choose to disagree with these ND groups who think that the Chinese are a peace-loving group. Without the atom bomb, we would be helpless against this nation. Russia has too much to lose in a nuclear war, whereas one Chinese leader said, all we would lose is people, and we have lots of people.

I agree most readily with ND Club's (and everyone else's) condemnation of nuclear testing. But again this club showed its childishness by picketing both American and Russian embassies protesting the nuclear testing. I sometimes marvel at the patience of Americans who put up with these falsely directed smears.

The nuclear bomb, I feel, is the greatest deterrent against war we have. No one dares launch major offensives against another country for fear it will be destroyed by nuclear bombs.

This Mexican standoff cannot go on forever, and I'm hoping, given enough time, Russia and China will begin warring against each other, as their ideologies now have different paths.

To the ND group I suggest they polish their buttons, put up their banners and march down to hear Dr. Norman Alcock present a better idea of bringing peace to this world.

Yours truly,
R. S. HALLISEY,
Eng. III

## Blase attitude

Editor,
The Ubyssey.

Dear Sir:

Mike Grenby's column reflects a blase attitude towards petty theft. Many of the students shrug it off until they lose something.

This blase, careless attitude carries over into other things, until personal rights tend to mean nothing, making a farce out of Diefenbaker's bill.

This causes one to fear his safety and distrust his fellow students. Your car, parked in the university parking lot is not safe there (despite the vigilant B&G officials), for our blase comrades are honest only if they can't get away with being dishonest. Thus to back into a car means nothing to them if they think they won't be caught.

They don't consider that some people are not that slipshod, have some pride. That these people will be compelled to shell out some hard-earned dollars for someone else's folly.

Yes, we need a student police force, a vigilante to protect us from our folly.

Yours truly,
CLARENCE BURR,
Arts III.

## Not a German

Editor,
The Ubyssey.

Dear Sir:

I wish to express my disgust upon reading the "Let them stew" letter (November 17, Ubyssey). Without mentioning the absurd narrow-mindedness evident in the ideas expressed in this letter, it strikes me that the arguments are biased and unfounded.

It is an injustice to speak of Nazis and Germans as synonymous. Because a nation of people in the midst of a far worse depression than this country has ever experienced, was led astray by someone who appeared to be a way back to prosperity is no reason for condemnation. Do you think that the German people do not regret this particular segment of their past? Is this any reason to abandon them, when they need our support, especially moral support, the most?

I don't believe in judging a person by his past, and in this case the Germans should not be constantly reminded of theirs. What good does this do? It is not human nature (and the Germans possess the same human nature as the rest of us) to react kindly to animosity and animosity towards them by English-speaking peoples has been growing in recent years to an appalling level. I wonder whether this person has ever known any Germans other than Adolf Eichmann.

I assume by this letter that the Germans have no right to individual thought and action, and that they should never have been created. But since they were, they are supposed to keep out of everyone else's way. The Germans have made and are still making invaluable contributions in all fields: chemistry, physics, medicine and the arts. This is an indisputable statement.

This person has apparently had some unfortunate experience with a German or has been brought up in an atmosphere of prejudice against them. I say this because had her arguments been sound and had she actually felt justified in making them, she would not have hesitated to sign her name.

Just remember, please, that you can't judge a race as a whole, but you must judge each person in the world as an individual.

I am not a German.

Yours truly,
TIM FULLER

## Is there a Santa?

Editor,
The Ubyssey.

Dear Sir:

I see in The Ubyssey that Santa Claus is coming to UBC Dec. 5 and 6.

I thought there was no Santa Claus.

Please tell me—is there a Santa Claus?

VIRGINIA,
Arts I.

**EDITOR'S NOTE: The Ubyssey reported some years ago that Santa Claus was dead. Last year The Ubyssey also reported that Santa would not visit children of the University for similar reasons. The Ubyssey will keep you well posted on his present state in plenty of time to write your letter.**

# IDEAS at large

## WEE PROBLEM

By KEN WARREN

Ubyssey staff writer

Let's throw the editorial "we" out of Ideas at Large. These surely are ideas and random thoughts of an individual, and, being so, rate the first person singular where applicable. Besides, the confusion wee "we" could spread is unforeseeable.

Take for instance a recent Fort Camp occurrence that saw my shorts the recipient of covetous attentions. I had finished washing them — several pair — and left them in the laundry room to dry. On my return, however, I discovered I was two shorts short.

Now, consider that, were I to columnize my sorrows under present restrictions the resulting sad soliloquy would go something like this:

"We had our shorts snatched from beneath our noses the other day and feel that anyone who would stoop . . ."

Like sad man! What are my shorts anyway? Community enclosures? A reader would be justified in assuming the Stanfield Snatcher might well have been a co-owner.

Along the same line of thought it is presumptuous, yet righteous, to consider that someone lifted shorts that a friend and I share.

Furthermore, the fact that my nose is a trifle large (mother's side of the family) is no reason to come out and make a group comparison of the bloody thing.

Now, I have never as yet lent, rented or sold any pieces of my underwear. Nor have I ever even considered doing the opposite to those belonging to someone else.

That someone would steal mine though presents a great opportunity for a column — an opportunity I will have to pass up in view of a wee restriction.

How could I delve into such a person's questionable morals when the suggestion crops up that my own are similar? How can I rouse you to action against such a being when I am forced to say "our" shorts rather than "my" shorts?

Would not in fact your first move be to check the beltline to see if your own were in place?

Still not convinced that "we" presents a problem?

Okay, consider this:

Last week a colleague of mine used this space to relate her "craziest nightmare." She wrote: "Oh we had the craziest nightmare the other night alright. The only trouble was, what we actually did was turn over, flick off the ten o'clock news and stay awake till four."

Innocently enough intended, I think, but just who is the we in her boudoir?

Regardless though, the "we" won't be replaced by its singular counterpart in columns. We could care less!

What we had planned to stress is the evidence of changes taking place in mankind as fallout increases. Shortsy raids indeed! Makes one feel like becoming a bomb-banner.

*In Kangaroo Court*

# Rebel engineer castro-ated

By ERIC WILSON

For conduct entirely becoming a student, Engineering Second-year President Edvard Grande Wednesday was "castro-ated" by an Engineering Undergrad Society court.

Engineers feelings had earlier been cruelly shattered when an AMS Student Court had cleared Grande on a charge of attempting to incite a riot by urging students to collect eggs to bomb the Brock after Student Council officials had refused to allow Homer Tomlinson to crown himself King of UBC before students.

Grande was cleared when he insisted that he was trying to prevent a riot by leading the Engineers away from the Brock. The court decision mortified the Engineers, who were shocked to find a conformist in their midst.

At his second trial yesterday noon in the Brock, Councillors Fairy Mason and P. R. Icker argued the case before Court Judge I. M. Fink.

Grande was charged with failing to incite a riot by leading the Engineers away from the Brock during the Coronation festivities.

First witness for the Prosecution, second-year student Christopher Tattletale, revealed that the Engineers were prepared for King Homer with dynamite and brassknuckles, but had been led astray by the actions of Grande.

After his counsel had resigned because the trial was being conducted honestly, Grande took the stand in his own defence and staggered veteran court reporters with his deft ability to handle a Yo-Yo.

Because of the magnificent defence oratory, which moved hardened Chemical Engineers to tears, Judge Fink revealed to the hushed courtroom that he found it necessary to declare Grande guilty.

After the confused uproar which greeted this unexpected judgment had subsided, Judge Fink passed sentence on the humbled defendant, who had earlier revealed his true feelings about the court decision by breaking his Yo-Yo string over the Judge's left ear.

Having found a precedent for his sentence in modern Cuba, Judge Fink solemnly proclaimed that the defendant, Edvard Grande, be taken by Engineers Secret Police to a place of execution and there be "castro-ated."

The sentence was carried out immediately by ten neuter Engineers, there being no other gender available among the 300 present. Grande's girl friend was unavailable for comment.

**COMMERCE HEAD** Dean Neil Perry will speak to the Vancouver Institute, Saturday, 8:15 p.m. in Bu. 106.

## Anglican bishop to speak again today

The Right Reverend R. S. Dean, Anglican Bishop of the Cariboo, will speak on "Race Relationships" at noon today in Bu. 205.

One of Canada's most distinguished clergymen, he will discuss the problem of race from a Christian viewpoint.


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The Saturday Evening POST

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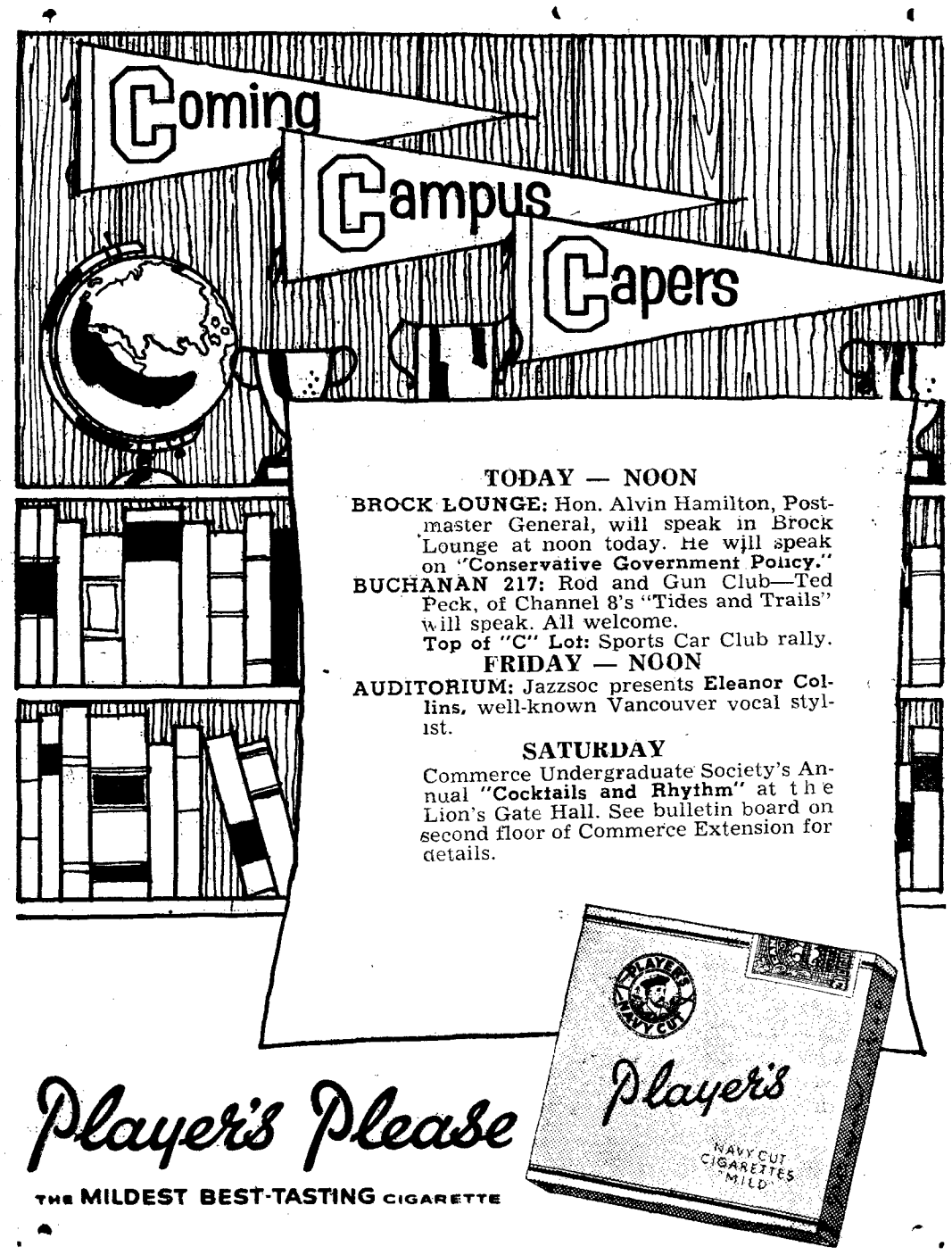

# ★ KINEO ★

By PETER MORRIS

## ☆ SHOOT THE PIANIST ☆

**(directed —by Francois Truffaut, France 1960)**

**The Varsity Theatre is continuing its strong art-theatre policy** with a film by the director of **FOUR HUNDRED BLOWS,** that is a first class piece of stylistic cinema. **Francois Truffaut** is a new French directors who, like **Alain Resnais** and **Jean-Luc Godard,** has been generally dubbed by the misnomer "New Wave." Their general thesis of film-making is that the "means of expression" are more important than any message, social or otherwise, that the film conveys. SHOOT THE PIANIST superbly exemplifies this thesis.

**The world of SHOOT THE PIANIST is one dear to the hearts** of the new French directors: the milieu of the American gangster thriller. (These directors, most of who are former critics for the French film magazine, "Cahiers du Cinema," have always claimed that the Hollywood B-thriller is replete with very stylised film-making.) The story concerns a timid, withdrawn bistro piano player, **Charlie Koller,** his involement with two gangsters who have been double-crossed by his brothers, and his love affair with a waitress, Lena. Charlie's affair with Lena is interrupted when he accidentally kills the bar keeper and the lovers' consequent flight from justice inevitably ends in tragedy.

### PERFECT CONTROL

**Not a very profound theme, but pictorially the film is magnificent:** from the opening chase through the alleys of Paris to the final tragedy on the snow-covered hillside the imagery is perfectly controlled. Scenes like the one where Charlie, on his first walk with Lena, wonders how to make the first overtures. Here the use of close-ups coupled with Charlie's thoughts on the sound track convey his hesitancy, and the cinematic use of framing enables us to share with Charlie his surprise when Lena suddenly disappears. The scene where Charlie and Lena are kidnapped by the gangsters is also visually exciting as well as being highly comical.

**There is also a very striking use of sound during this scene** when we hear laughter totally divorced from the visual reality of the car but coupled with a long shot of the busy street. A remarkable use of camera occurs at the point where Charlie's wife commits suicide. As the noise of the window opening appears on the sound track, the camera begins to move with Charlie down the hallway into the bedroom, flashes over the room to the open window and drops to the sidewalk outside. This makes us emotionally identify with Charlie.

**One could go on listing almost interminably the imaginative** visual effects that Truffaut has employed, but perhaps final mention should be made of the style of the final tragedy on the hillside. As Lena moves from her hiding place the camera follows her with such breathtaking speed that we are convinced she will reach the safety of the house; then there is a cut to the gangster carefully aiming his revolver and we cut back to the fleeing girl until a shot rings out and the girl stumbles and falls. Even then the camera doesn't stop, but continues its frenetic pan across the snow and finally comes to rest on the aghast face of Charlie. Truly a remarkable evocation of the breathlessness and helplessness of the chase.

### CHARACTER DEVELOPMENT

**There is also a careful development of character: Charlie** (superbly played by **Charles Aznavour**) is portrayed as a timid, unwitting victim of tragedy and fate. Though his personality is never wholly complete he is always very **real** and engaging. The supporting characters also come completely alive: some of them bizarre (the two gangsters, the prostitute Clarisse), some of them fatalistically bound to tragedy (Charlie's wife and Lena). One is also entranced by the whimsical nature of some of the scenes: the two crooks proudly embarking upon an almost surrealistic catalogue of their material possessions; the grotesque procession of death; the myriad eccentric characters in the bistro and the weird song which is sung by the band to cover up a fight. There are also some respectful tributes to the silent cinema — the cameo and vignette shots, and one superb visual gag that I mustn't disclose. To all this is added a most imaginative use of sound for emotional and dramatic effect.

**If I were to find fault with the film it would be on the grounds** of its sometimes jarring emotional shifts from near-farce to tragedy that are often dramatically perplexing. But this is scarcely a film of logical progressions, and Truffaut's ability to delineate his characters, the whimsical and often bizarre humour of some of its scenes, coupled with a strongly developed sense of cinematic style, make it a film that is a notable addition to the French cinema's recent achievements.

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# CRITICS' PAGE

**EDITOR: DAVE BROMIGE**

**Layout: Jones**

# turkey dinr

**DINNER WITH THE FAMILY isn't** the best of Anouilh's plays. Its denouement is predictable and its third act flat. The themes—the strength of innocence, the corrupting power of wealth, the we-are-what-we're-expected-to-be of human behaviour—have been laboured before by many writers, not least among them M.Anouilh himself. But it does contain one perfect comic situation, and enough ingenious twists of plot to make an entertaining evening under imaginative direction.

**DINNER WITH THE FAMILY, in** other words, need not be as dull a play as the **Player's Club** made of it last week. What it missed was imaginative direction. Cues were thrown to the carpet, walked around, and sniffed before being picked up; extraneous blocking braked proceedings further; while two characters who should be played with a high metabolic rate were turned into shuffling, snuffling laggards.

**Why Anouilh should have been** stretched longer on director **Roy Brinson's** rack I don't know; perhaps Mr. Brinson hates the playwright. It's not easy to see why Mr. Brinson shouldn't have bullied/cajoled his generally inexperienced cast into a faster rhythm. It's even harder to see why he should have allowed **Scott Douglas** to render Jacques as a sinister lounge-lizard. Anouilh is seldom unsubtle, and didn't write Jacques to fit in with any middlebrow cliched notions. Jacques is a nogoodnik, but he appears to be the epitome of buoyant charm.

**The reasons for this are twofold: to** get a tension between the IS and the APPEARANCE, a p through this play, ar third act. Jacques ha good lines in this ac that Anouilh, realisir play was at this po wanted Jacques to be very spirited young would infuse the lines elan. Jacques revels ir His speeches on the t lyrically. They can't b a sneer or irritatingly a bloodless chuckle. performance was true the limits set by his the limits that were fa

**The other mis-char** Emile, the fallen but production had steppe West End farce. The a appeared to be the vic son's jeevishnes. Emil

**DINNER WITH A Players' Club, Nov. Wood Theatre.**

ler; he needs rakishne going to seed, not s the tilted chapeau in p zontal bowler. Anouilh lovers of caricature.

**The shame of it all** Fall Play, **DINNER W ILY** was well cast, an the club has more tale many a lean year. Mc showed glimpses of a t der a better director, r more to view. **Tony Sil** had poise and some of in the younger meml

# ten string triumph

**It is performances like this** which give one a great respect for the guitar. With fingers running spiderlike across the strings **Ida Presti** and **Alexandre Lagoya** presented a program of classical guitar works in the Queen Elizabeth Theatre such that the most Doubting Thomas would become an ardent disciple of the guitar.

**Their program opened with** the **Lauffensteiner Sonata** in A major. The trills, of the first movement Grave, were harpsichord-like in their brilliance. Rhythmic changes were well executed and the device of plucking near the bridge produced a sharp, almost harsh, sound which was effective in its employ.

**The finger-work, of the second-movement** Allegro, was clean and clear with parts working well together. The full melodies, of the Andante, were well brought out and trills were dextrously executed.

The fourth and final movement Fugue was a pleasurable listening experience. Subjects sounded out clearly and counter subjects were well controlled. The contrapuntal work of the two guitarists was excellent in its balance as each presented clearly his or her part but did so while lending support to the other.

**The two Scarlatti Sonatas in** D minor and D major were well presented yet not as inspiring as the opening number. However, one must deduce that the lack of inspiration arose from the works themselves and not from the performers as their technique, melodic control and balanced support was flawless.

**The Bach Sarabande, two** Bourees and a Gigue displayed a firm unexaggerated touch from Lagoya.

**IDA PRESTI and ALEXANDRE LAGOYA, Guitar Duo,** Queen Elizabeth Theatre, November 13, 1961.

The rhythmic structure was strong and firm, heavily accented but well controlled.

Sharing the honors for the best performance of the program was the **Beethoven, Andante Variee.** The full, rich sound of the stately Beethoven melody was captured and transmitted in the theme to give a firm basis for the variations to follow.

**In the first variation, the** thematic melody was prominent in the midst of decorations while the rapidly running second variation displayed a clean and accomplished handling. The third variation over a rolling chord pattern produced excellent climaxes and well-controlled tonal shadings.

**The Rodrigo, Menuetto Pomposo** displayed the performers' wide range of tonal capacity, varying from a crisp bridge staccato to broad, muted, damped tones. Melodies sang out firmly and sonorously.

**The Tarantelle of Pierre Petit** opened with the sound of a snare produced by the flat of the hand. This work was reminiscent of Debussy in its progressions and lyric, nebulous effect of the minor key. The performance also gave impressions of carefree buoyancy produced by a light, rhythmically driving staccato.

**As anticipated, the program** finished with Spanish works. Here though was not a flashing, garish Flamenco sound but a mature, sensitive finale of more reserved works with a Flamenco basis.

Included were the **Tango Espangnol of Albeniz,** the **Villanescas of Granados,** and the first **Dance of "La Vie Breve"** by **de Falla.**

**The driving finish of the** First Dance was well chosen for a finale. The quiet underlying rippling bass provided a good support for the theme, and the clean exactness of the running passages reinstated the performers' ability.

**The unannounced encore** with its amorous melodies was tonally rich but not as sure as the rest of the performance and it rather spoiled one's last impression.

**—bob macdonald**

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ofes. His

enunciation needs cleaning up, but his vocal strength is remarkable. **Sue Allen,** as his opposite number, had the right idea, and the gap between what she gave us and what was called for was as narrow as that between a smirk and a knowing smile. In the final event, her youth was against her.

**This criticism can be made of so** many of the actors that one wonders why North American twenty-year-olds persist in attempting sophisticated European comedy. **Barney Baker's** Georges kept coming and going, without ever making an exit; no sooner did Mr. Baker slide into either the possessed calm of Georges-neurotic or the determined energy of Georges-sane than he fell out the other side, and appeared to be apologising for his momentary success. But Mr. Baker's confidence about being on stage—as opposed to his confidence with the part—was as heartening as it was unusual in a Fall show.

**PAT DAHLQUIST, a promising new** arrival, was quite the classy tart when speaking, but in repose became the sorority girl again. Here, of course, she suffered from the blocking, which during the third act made me look around for her sentry-box; but she isn't a good listener, and Barbara has a lot of listening to do.

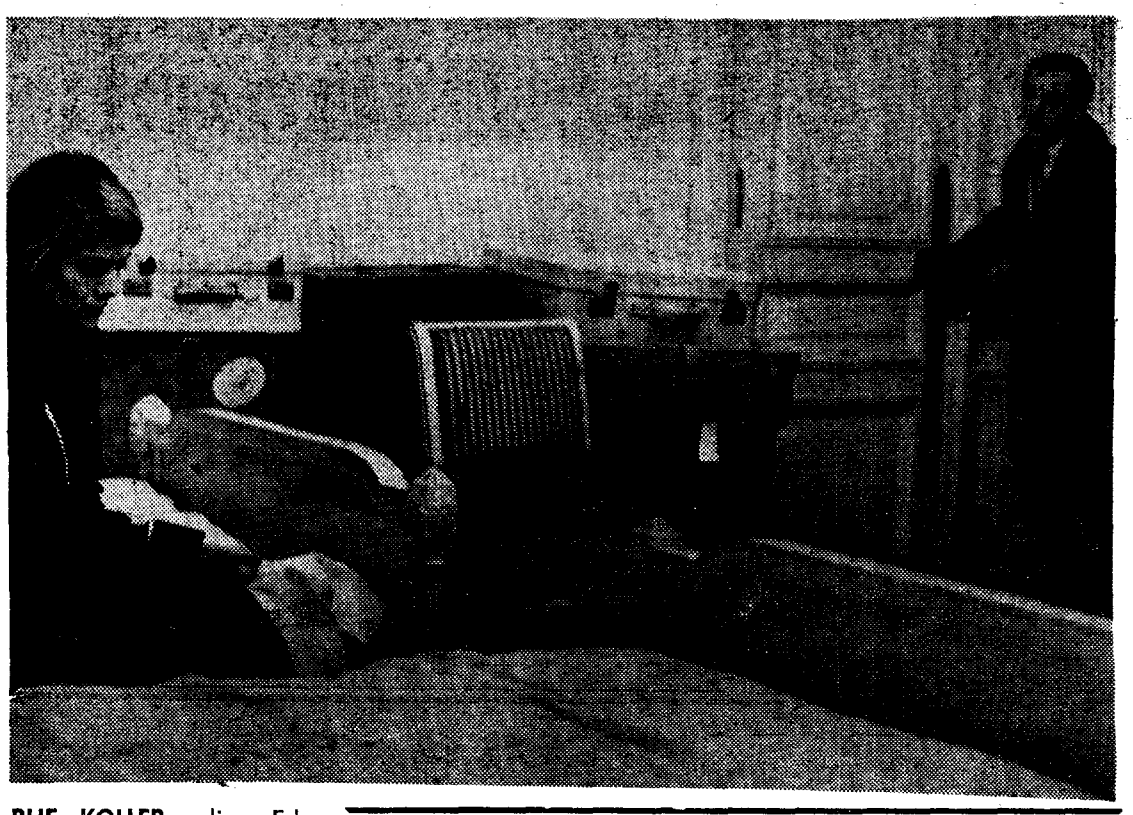
**GAIL HILL, another comer, was** fortunately cast as Isabelle, and could have made even more of her natural innocence by standing straighter and letting us see her face.

**LIZ FRAZER gave an accurate pic**ture of Madame Delachaume, though it probably would have been just as good, and easier for her, if she hadn't decided to pitch her voice an octave higher than usual. M.Delachaume, as played by **Colin Rollins,** hadn't the same quality. He, together with **Jane Heyman,** illustrated once again the tendency of the very young to caricature the very old. Anouilh nowhere suggests M.Delachaume is arthritic, and Mr. Rollins would have been on safer ground had he not decided to improve on Anouilh. Not everyone above forty-five is white-haired and doubled over. **Jane Heyman** wasn't all that bad, and the Proprietress is old, but her shrillness became obtrusive and therefore distracting. Of Esme, I'll only say I like long-legged blondes, but prefer those who look at the person they're a-talking to.

**Looking over this list, I heave an**other sad sigh, for most of the faults could have been remedied by a director who was also prepared—as directors who work with students must be—to be a teacher. **I don't think Anouilh bred a turkey, and if turkey came to the table, I can hardly blame the waiters; obviously something happened in the kitchen, and Mr. Brinson as head cook must answer for it.**

**To end on a happy note: the set and** the design thereof, for which **John Madill, Denis Howarth, Doug Higgins,** and a host of tireless workers were responsible, were very satisfactory. The technical crew is pretty good by now, and if the acting promise hinted at in the this production is fulfilled, the **Players' Club** will in the next year or two enjoy an overdue Renaissance.

**—david bromige**



RLIE KOLLER, alias Ed-
·d Saroyan, in a tense
e with his wife. The film:
OT THE PIANIST, which
howing at the Varsity
tre, and which is re-
'ed in KINEO this week.

## ıble for frauds

farcical revue, "Fable for
ıds, by Dr. Donald Soule,
department of theatre,
be presented in the Fred-
Wood Theatre, November
to December 9, excluding
days and Mondays.
he play, which is also
cted by the author, is based
Macchiavelli's famous
an Renaissance comedy,
Mandragola" (The Man-
ke).
ickets are available at Uni-
ity Theatre reservations,
ension department and at
theatre on performance
ıings.

# -placebo-

**by george bowering**

**THE THEATRE OF THE** absurd **(Beckett, Genet, Albee)** is characterized, of course, by a seeming ignorance of cause and effect, and by a seeming comic disregard for detractors who point out that fact. But an absurdist, no matter if he be outrageously bitter Genet or wildly flippant **Ionesco,** has as the origin of his theme an intensely serious statement to make about the world, and sometimes an unusual antidote for the world's sickness. He is the furthest thing from the American soap opera.

**THE NEAREST THING TO** the American soap opera is the French soap opera, as perpetrated by many of the neo-mannerists of the early part of this century. They tried valiantly, in the face of mass indifference, to keep the people from running away to the American girlie shows in Paris. They weren't sure enough of their own messages to stop the exodus, so they turned to form, to character, and found ways to titilate while all the time turning out the same turgid story of the Paris wastrel searching for a clean, well-lighted place.

**ANOUILH'S DINNER WITH THE FAMILY** is an admixture in point. The plot, the love story, is as old as John's other wife, and a good deal older, as a look at some early nineteenth century poetry will attest. The wastrel is there. The clean, well-lighted place is available. The situation (for a while) is absurd, and (for a while) the plot is saved from Oxydolism.

**ANOUILH SUPPORTED** the works of Ionesco and Beckett, though he qualified his support by disapproving of what he called "old-fashioned avant-gardism." Luckily, in his play we see a little old-fashioned AG to offset the old-fashioned suds. The characters that surround the principals are irrationally interesting. Last week's production by the **Players' Club (see Bromige's review for the only informed one in town, as usual)** gave us some delightfully irrational people, and they saved the piece from an unimaginative direction and a rather boring love affair. (However, as DB has said, **"I am doing the review", I am not. Onwards.)**

**THE THEATRE OF THE** Absurd rests heavily on a creation of a set that will **symbolize** the problems faced by the characters. Thus Albee's American dreamers are encircled by a frame of smoke. Speedy Madill's sets were symbolic: one was a plush and stuffy symbol of the bourgeois French imagination; the other was a crooked offset little room that surrounded some crooked offset people. Plaudits again to Madill.

**SYMBOLIC, TOO, ARE THE** dialogs and reactions of the characters. Example: the dramatic rapid shift in emotion of the phony parents as portrayed by less than successful actors, done not as a parody of actors, but as a schizoid comment on what daddyhood and actorhood really represent in this our cloud-framed world. The many seeming diversions are nothing of the sort, rather comments on deception and romance. Feel lost? Go to the **Cambie Theatre.** Do not pass. Go!

**THE POSITION OF THE** protagonist faced with the absurd is, of course, influenced by his wholesome love, etc., but the position must be made clear. Barney Baker did not realize that he should not balance the absurd with his own sanity, but that he should **partake** of it with shaken sobriety. Especially as a Frenchman, not as an Anglosaxon apologist. Not his fault, of course, rather that of the director.

**ANOUILH'S IS NOT THE** theatre of the absurd; far from it. Rather he tries to flog something stale by beribboning it with peculiar wrappings. The message is straight from Proctor and Gamble; It's hard to be honestly bourgeois, but it's worth the inner struggle. The play bogs because it is so chicken. Credits to the PC for attempting it, and for pulling it off with such a suddenly bright lot of acting material.

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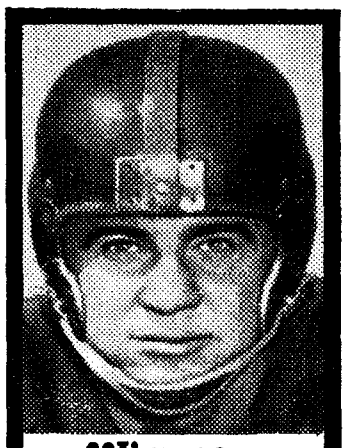

"I'm no superman,"
says Chuck Bednarik
Rough, tough Chuck Bednarik of the Philadelphia Eagles is a rare bird. He has played both offensive and defensive football. And he says most pros could do the same—if they had the guts. Read his story in this week's Post.
The Saturday Evening POST

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# Dief's gift of gab draws blank space

HALIFAX (CUP) — What should a newspaper do when it covers a speech by the Prime Minister and he says nothing of importance.

Report the content of what he said, the Dalhousie Gazette decided.

So, the paper left a three-inch blank space under the heading: "Prime Minister John Diefenbaker spoke to Dalhousie students and faculty in room 21 last Friday."

In an accompanying editorial, the paper said the Prime Minister undoubtedly left the opinion among students and faculty that he was probably "an awfully nice fellow."

The Dalhousie Gazette thus reported the appearance of Canada's Prime Minister on the front page of its November 15 issue.

"We think that any of the several hundred students and faculty of this university who heard the Prime Minister of Canada speak last Friday would agree with us that little else can be done.

"Having agreed that a report is necessary, the Gazette would rejoice if any member of the Prime Minister's audience would approach us and inform us just what we should report.

"How indeed," asked the editorial, "is one to report a speech in which nothing was said?"

"Although Dalhousie was proud to welcome Canada's Prime Minister, we regret the fact that Mr. Diefenbaker insisted on addressing the students present at a 'nursery' level. The jokes and pious platitudes to which the gathering was subject was fit more for a tea party of elderly conservative ladies, than for what we might hopefully refer to as the elite of this generation.

"It is small wonder that students revolt at being told continually that they are the nation's future leaders, if the nation's present leaders treat students with such marked intellectual disdain."

## Students to meet for Edmonton trip

**Students planning to take the special Edmonton train trip, leaving December 21, will meet at noon Friday in Bu. 317.**

**NEW DIRECTOR** of the UBC Alumni Association is Tim Hollick-Kenyon, assistant director of the association since April 1. Hollick-Kenyon is a UBC graduate.

# Discipline committee for Fort Camp rejected

An attempt to set up a Fort Camp discipline committee was defeated Tuesday night by a six-vote margin.

The intention of the proposed committee, as described by camp council, was to handle "minor and petty" matters now being looked after by the Housing Administration.

Councillors told the general meeting a "major crisis" such as panty raids would still be dealt with by Housing.

"If the proposed committee is to handle petty and minor matters," said one camp resident, "then I suggest it will be a minor, petty and useless committee. And I don't think we want it."

The resolution was defeated 54-48.

TIME 27 weeks 1.97; 1 year 3.87; 2 years, 7.00
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Macleans, 1 year, 1.50
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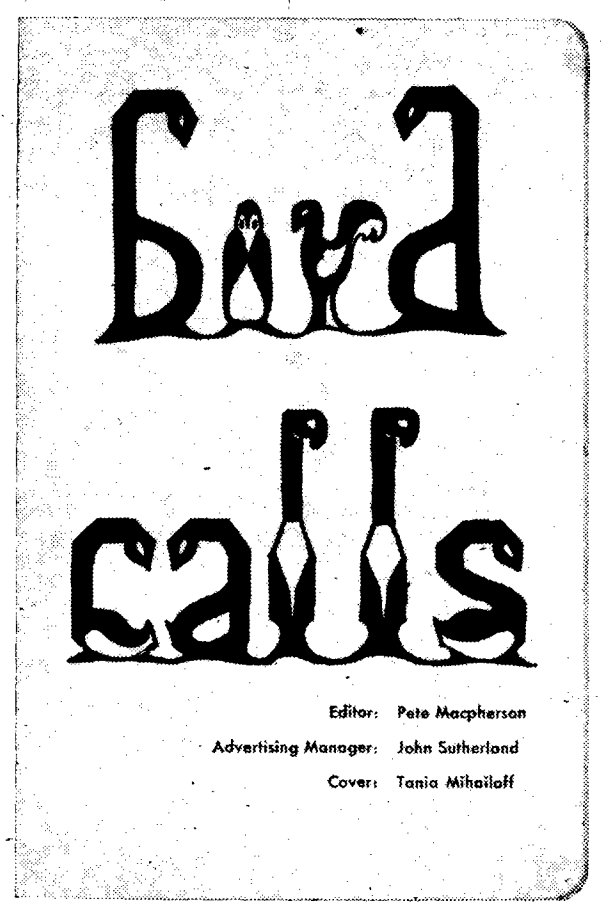
| Tie Tacs | 2.50 |
| Tie Clip | 2.95 |
| Mugs, white, blue, black, 18 oz. | 4.25 |
| Charcoal Ashtrays | 2.39 |
| 8" Desk Ashtray | 2.85 |
| Copper Coasters | .75 |
| Faculty Sweaters, Arts, Education, Aggie | 15.95 |
| UBC Necklace, gold or silver with Blue Saphire stone | 6.50 |

Closes December 1st

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# Confederation still an experiment says Congress

By Canadian University Press

QUEBEC — The Canadian 'experiment' has neither succeeded nor failed—it is still an experiment. This was the consensus at the end of the four-day Congress on Canadian Affairs at Laval University last week.

The English-speaking delegates left for home with the realization that Confederation is no longer to be taken for granted. They were impressed with the depth of French Canadian nationalism and the extent to which French Canadians in general sympathize with the separatist movement. "French Canada forms a nation," as one French speaking delegate explained Saturday, and unless she can realize her legitimate national aspirations within Confederation, there seems to be a very real possi-possibility that she will opt for independence."

★ ★ ★

Thirty Canadian universities and classical colleges were represented at the Congress whose purpose it was to study the question: "Canada: A Success or a Failure?"

Perhaps the dominant tone of the Congress was its frankness—almost a brutal frankness. The guest speakers, some of the most prominent men in Canadian public life, spared nothing to outline the gravity of the present relations between English and French Canada.

Rene Levesque, Quebec Minister of Natural Resources, told the English-speaking delegates that "you need us more than we need you. If we can't get what we deserve from Confederation, don't be too surprised if we decide on another course."

★ ★ ★

Douglas Fisher, CCF member of parliament for Port Alberni, replied that he failed to see what French Canada was offering to the country as a whole. "They talk about French-Canadian culture, but it seems to me that its famous products have been Maurice Richard and Lili St. Cyr."

The Congress also heard Andre Laurendeau, editor of Le Devoir, Gerard Pelletier, editor of La Presse, Michael Oliver, co-president of the New Democratic Party, Murray Ballantyne, editor and historian, the Honorable Davie Fulton, minister of justice, Eugene Forsey, director of research of the Canadian Labor Congress, James Mallory, political scientist at McGill University, Marcel Chaput, leader of Rassemblement pour l'Independence Nationale, a separatist group, and author of "Pourquoi j'ai choise l'independence," and the Honorable Jean Lesage, prime minister of the Province of Quebec.

★ ★ ★

Murray Ballantyne, in his speech "What the French Canadians Have Against Us," established a tone which was to influence the whole congress. He made frank and basic remarks on the ignorance on the part of his English speaking compatriots toward all that he had to do with French Canada.

Said Mr. Ballantyne: "We will never understand the French Canadian until we accept wholeheartedly that they are very different, that they have a perfect right to be themselves, and therefore different, and that this difference is a good thing and an enrichment of our own national life."

★ ★ ★

**A fuller account of the congress with excerpts from some of the key speeches and articles by graduate students Ray Noel and Rick Brown, UBC's delegates to the seminar, will appear in a special supplement to The Ubyssey in January.**

**POSTMASTER - GENERAL** William M. Hamilton will speak on Conservative Government Policy at noon today in Brock lounge.

## Today final day for AMS photo retakes

Today is the last day for Alma Mater Society card photo retakes.

They will be taken in the Common Room, Brock Hall, from 11:30 a.m. to 4:30 p.m.

Some AMS cards are still waiting to be picked up at the Undergrad offices.

## 'Dig-the-Ditchers' finally finished

SACKVILLE, N.B. (CUP) — The Chignecto Canal has been dug — or at least a miniature version of it.

The project was undertaken by students of Mount Allison University last month. Appropriately christened "Dig the Ditch" and "Little Chignecto", the work was carried out on the nearby Tantramar Marshes in an effort to focus public attention on the canal, which has been tossed around as a political football for more than 100 years.

The students began digging October 23 and dug through 10 miles of fields, lakes, rivers, and woods. Jon Everett, chairman of the "Ditch Committee", said: "I think we have accomplished what we set out to do, not only digging a symbolic canal, but also forcing the issue to a culmination point."


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**Parish priest leads teen-age street gang**

When gang war broke out in his parish, Rev. Kenneth Murphy decided to find out what made these kids tick. So he worked his way into a tough Boston gang. His story is in this week's Post.

The Saturday Evening POST

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**SCIENCE STUDENTS**

Science sweaters will be on sale at the COLLEGE SHOP on Thursday, November 30th.

There is a limited initial order of 24 only so you will have to move fast.

PHIL CLARKE,
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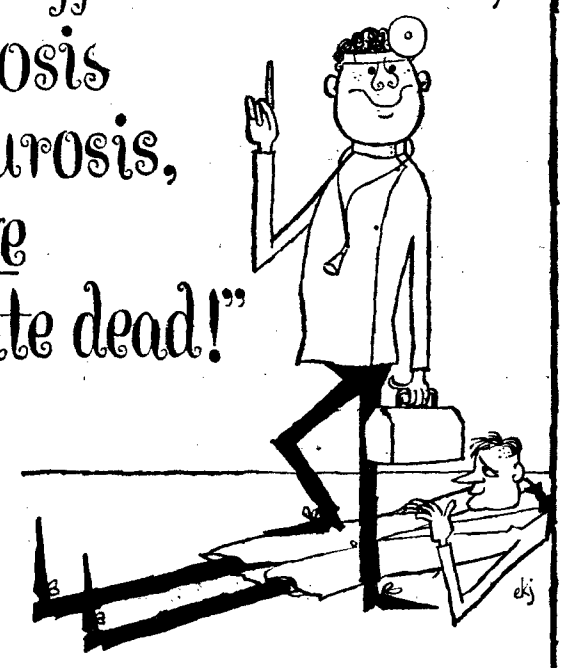
A brilliant Med. student once said,
"If a person cuts off his own head,
I'm sure diagnosis
Points to a neurosis,
But, I'm positive
he'd be quite dead!"



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## 'TWEEN CLASSES

# Sportsmen hear Ted Peck

**ROD AND GUN CLUB**
Special meeting today: Ted Peck of Channel 8 TV "Tides and Trails" will speak and show films. Bu. 217 at noon. Everyone welcome.

* * *

**CONSERVATIVE CLUB**
W. Hamilton, Postmaster General, will speak at noon today in Brock Lounge on "Conservative Government Policy."

* * *

**FOLKSONG SOC.**
Meeting noon today in Bu. 102. Special guest, Rolf Harris, also films. Members only.

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**PSYCH CLUB**
Noon today in Psych Room 4. Members only.

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**PHILOSOPHY CLUB**
Mr. Penner, Socrates' Philosophy of Philosophy.

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**NEW DEMOCRATS**
Banned World War II propaganda films. "Battle of Russia" noon today in Bu. 106. Admission 25c.

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**AMATEUR RADIO CLUB**
Advanced code and theory classes noon today in Bu. 317.

* * *

**SPORTS CAR CLUB**
Noon-hour rally at top of "C" lot at noon today.

* * *

**SAILING CLUB**
Meeting noon today in Bu. 103. Films will be shown, nonmembers are welcome.

**ALLIANCE FRANCAIS**
French film in Bu. 202 Friday at noon. Members free, others 10c. "Hugo's Life."

* * *

**COMMUNIST CLUB**
Mr. Maurice Rush, writer for "Pacific Tribune" will speak Friday noon in Bu. 205. "A Communist Views the New Party."

* * *

**JAZZSOC**
Jazzsoc presents the vocal stylings of Miss Eleanor Collins on Friday at 12:30 in the Auditorium. Members free. Nonmembers 25c.

* * *

**JR. CHEM CLUB**
Dr. Trotter speaks on X-ray Diffraction at 12:30. Chem 250, Friday.

* * *

**INTERNATIONAL HOUSE**
German evening including folk dancing, singing and several variety acts followed by a public dance on Friday at 8 p.m. Everybody welcome.

* * *

## Girls wanted

Tryouts for Mardi Gras chorus line are being held today for girls, from 12:30 to 4:30 in the Stage Room, upstairs Main Brock Hall. Boys' tryouts were held Tuesday.

Chorus line dancers are not limited to Greeks. Those who make the grade will be featured entertainment in the Mardi Gras Charity Ball, Jan. 19 and 20 and the Pep Meet on Jan. 18.

**VCF**
Rev. R. Birch speaks on the New Men Friday noon; Bu. 106.

* * *

**ALBERTA SPECIAL**
Meeting Friday noon Bu. 317.

* * *

**LUTHERAN STUDENTS**
Fireside, Sunday afternoon 3 p.m. at Pastor Pearson's, Dr. K. Erdman will lead a discussion on the Christian Attitude to Nuclear War.

* * *

**BOOSTER CLUB**
Meeting of club Monday at noon in Bu. 2238. Guest speaker Coach Pomfret of the basketball team.

* * *

**CHINESE VARSITY**
Three days on this Beautiful Isle, Formosa, Tuesday, Nov. 28, noon, Bu. 106.

* * *

**CHINESE VARSITY**
Box Social Saturday 8:00-12 in Brock extension. Girls bring lunch, boys bid for it.

# UBC CLASSIFIED

WANTED: One Arman ski. 2.10 meter. To replace broken one. Phone YU 8-7908.

RIDE WANTED: To West Vancouver, preferably 21st and Queens vicinity. Leaving campus at 5:00 p.m. Phone CA 4-1111, local 790. Carol George.

HELP WANTED: Reporter required for National U.S. student newspaper. Must be familiar with disarmament and political activities on campus. Apply to Mike Audain, CA. 4-9865.

WANTED: Would the gentleman with whom I hitched a ride from 41st and Dunbar on Sat., Nov. 4, please call CA 4-9049 and ask for Mr. Sangra. I left some photographs in your car.

LOST: Would the person who took my lab coat and lab books from outside the Chem. 205 lab room please return at least the lab book. No questions asked. Phone Linda Sharpe. CA 4-9211 or LA. 2-1179.

LOST: Now what are you doing with my driver's licence or AMS cards etc., that you so kindly borrowed at the Sadie Hawkins dance? There isn't much, so how about returning them. Please mail them to me or put them in the Bus Stop Lost and Found.

LOST: Tyrol green hat, at the Tea Cup Game, Thursday, Nov. 16th. Finder please contact Jim Holloway at CA. 4-5725.

FOUND: One pair glasses. Gent who called, please claim. Proctor's Office, Brock.

FOUND: Earring. Gent who called, please claim. Proctor's office, Brock.

URGENT: Would the person in the black Austin who saw a child hit by my car at Arbutus and Fourth Ave., 8:15 a.m. Nov. 9, please phone Brian, CY 8-1527 at 10:30 p.m.

SANTA CLAUS: is coming to UBC Dec. 5th and 6th.

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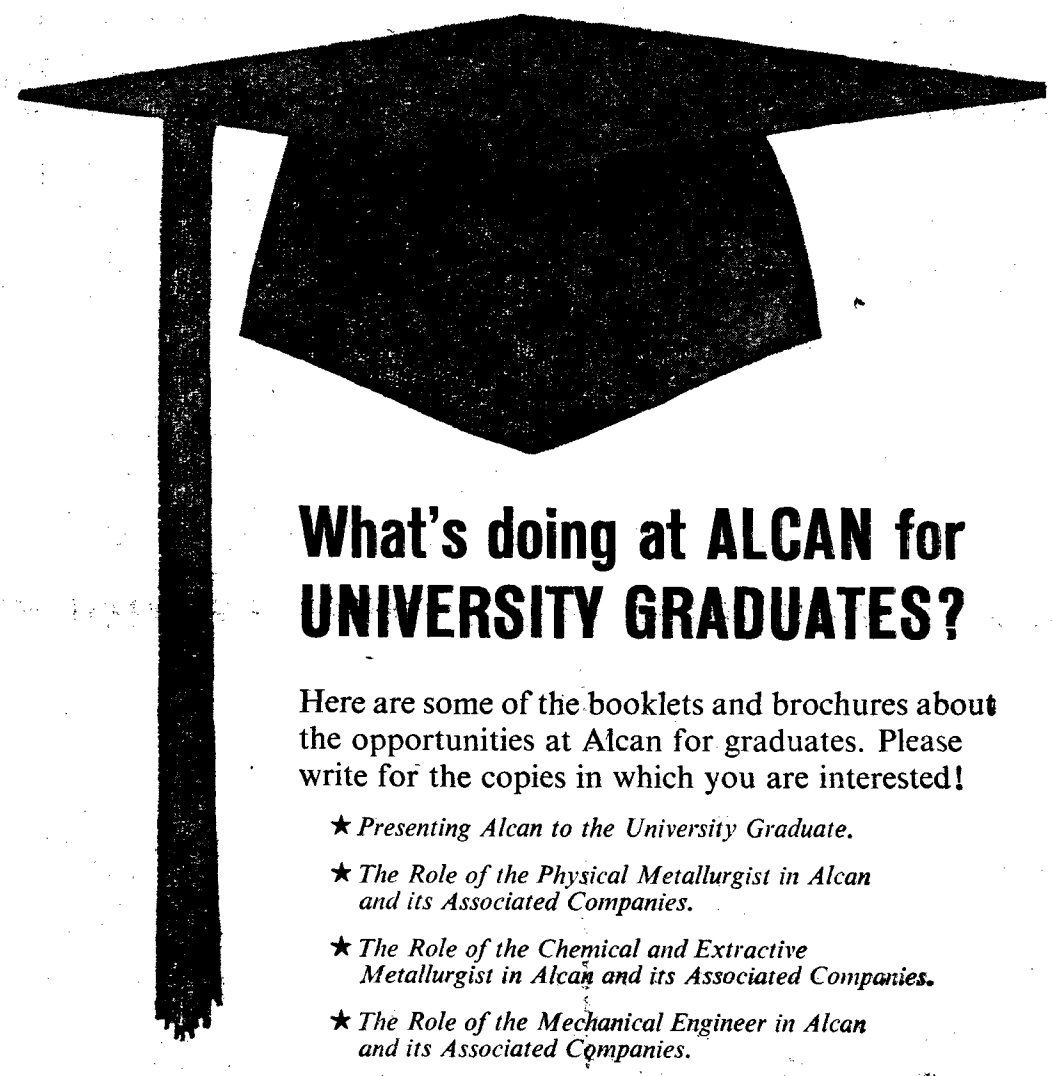
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